

MAY 23 1913

CATALOGUE  
OF THE  
PAINTINGS,  
MARBLE AND PLASTER STATUARY  
AND  
ENGRAVINGS,  
COMPRISED IN THE COLLECTION OF THE  
BOSTON MUSEUM  
AND  
GALLERY OF FINE ARTS,  
Corner of Tremont and Bromfield sts.:  
TOGETHER WITH  
A DESCRIPTIVE SKETCH  
OF THE  
INSTITUTION AND ITS COLLECTION.

*Admission to Museum and Gallery, 25 cts.*

B  
BOSTON:  
PRINTED BY TUTTLE & DENNETT.  
1844.

CATALOGUE  
OF THE  
PAINTINGS,  
MARBLE AND PLASTER STATUARY  
AND  
ENGRAVINGS,  
COMPRISED IN THE COLLECTION OF THE  
BOSTON MUSEUM  
AND  
GALLERY OF FINE ARTS,  
Corner of Tremont and Bromfield sts.:  
TOGETHER WITH  
A DESCRIPTIVE SKETCH  
OF THE  
INSTITUTION AND ITS COLLECTION.

---

*Admission to Museum and Gallery, 25 cts.*

---

BOSTON:  
PRINTED BY TUTTLE & DENNETT.  
1844.

## CATALOGUE.

---

1. Roman Market, - - - - - *Wouwerman.*
2. Idiot, - - - - - *Unknown.*
3. Princess of France, habited in her royal robes, with flowers. There is great dignity in this Portrait, and the drapery is well thrown. *Painted by Chevalier Hyacinth Rigaud. Born, 1662,—died, 1743.*
4. Head Quarters of Washington, at Cambridge. Painted expressly for the Museum, - *Geo. Curtis.*
5. Ariadne, with Cupids, preparing wine from the grape, &c. The attitude of Ariadne is particularly graceful and easy, and the landscape, etc., well adapted to the subject. *Painted by Anthony Coypel, who was born in Paris, 1661,—died, 1733.*
6. Washington's Family, containing portraits of himself, wife, and her grand-children, - - - *E. Savage.*
7. Time bearing away Beauty, - *French School.*
8. Wedding Party, - - - - - *Unknown.*
9. Wedding Merry Making, - - - - - *Unknown.*
10. Lord Bolinbroke, - - - *Sir Godfrey Kneller.*
11. Coast of Norway, - - - - - *Ruysdel.*
- 12—13. Emperor and Empress,—Alexander and Elizabeth, - - - - - *Russian Artist.*
14. Crown Jewels of England, painted, 1666, *E. Collier.*
15. Game and Vegetables. An uncommonly good picture of the kind, - - - - - *Unknown.*
16. Cleopatra poisoning herself with an Asp. Copy from *Vandyke.*
17. Ecce Homo, - - - - - *Caracci.*
18. Portrait of Benjamin West. Painted by himself when first chosen President of the Royal Academy.
19. Dutch Festival, - - - - - *Teneirs.*
20. Portrait of David Rittenhouse, *Chas. Wilson Peale.*
- 21—22 Gold and Silver Vases, Cloth, Fruit, &c. Two admirable pictures, as well for elegance of subject as



exquisite manner of finish. *Painted by Simon Verelst, born at Antwerp, 1664,—died, 1710.*

23. Jupiter (in the form of Satyr) and Antiope,  
*French School.*
24. Venus and Adonis, - - - " "
25. Diana and Venus, - - - *Unknown.*
26. Ancient Governor of Nova Scotia, - - - "
27. Cain slaying Abel, - - - - - "
28. Portrait of John Adams, painted while he was Ambassador at the Hague, - - - *Win Stanley.*
29. Dutch Interior, - - - - - *Steenwick.*
30. Battle of the Bon Homme Richard and Seraphis, by moonlight. The effect in this picture is admirably managed, and the details made out in the most perfect manner, - - - *Jarvis.*
31. Market Scene, with Figures, - - - *Unknown.*
32. Portrait of Cooper, the Tragedian, at 30 years of age, in the character of Hamlet.
33. Landscape. Though the colors in this picture are much gone, it retains the show of great merit, *Brughel.*
34. Blind Hermit, - - - - - *C. L. Fenton.*
35. View of Salmon Falls, in Ireland,—marked, *G. S. E.*
36. Poultry, - - - - - *Unknown.*
37. "A Stiff Breeze," - - - - - *Geo. Curtis.*
38. Spirited Sketch, - - - - - *Bouche.*
39. Portrait of Hannah Adams.
40. Geographical View of Washington, in 1812, *Malcolm.*
41. Mount Vesuvius in Eruption, - - - *E. Savage.*
42. Mount Etna, - - - - - "
43. Vegetables. A capital picture of the kind, *Unknown.*
44. Landscape, - - - - - *Malcolm.*
45. Portrait of W. H. Smith. Presented to the Museum by the Members of the Vaudeville Company of 1843 and 1844, - - - *T. Bull.*
46. Still Life. An inimitable picture of the kind.
47. Dunbarton Castle, - - - *Geo. Curtis.*
48. Game Fowl.
49. View, near Dublin,—marked, - - - *G. S. E. 1814.*

- 1\*3  
N520.3  
C32  
B6 p  
1849  
6p.2

66. Portrait of Ward Nicholas Boylston, an eminent Boston merchant, - - - - - *Copley.*
67. Portrait of a Lady, - - - - - "
68. Portrait of Mrs. Rebecca Boylston Gill, second wife of Lt. Gov. Gill, - - - - - *Copley.*
69. Dutch Interior. Richly colored and every way true to nature. This picture is in a high state of preservation, - - - - - *Ostade.*
70. Flowers, etc., - - - - - *L. Freret.*
71. Fruit, etc.,—companion to 70, - - - - - "
72. Death of Lucretia. The flesh-coloring of this picture is admirable,—it can hardly be excelled.
73. Portrait, in armor, of Henry IVth, of France. A fine picture; the figure dignified and majestic. *Painted by Otto Venius, the master of Rubens, who was born in Leyden, in 1556, died, 1634.*
74. Venus attired by the Graces. A very highly finished cabinet picture; the drawing good, with remarkable delicacy of coloring of carnations, *Angelica Kauffman.*
75. Portrait of the Duke of Wellington,—an admirable copy of a superb picture by Sir Thomas Lawrence, *Peale.*
76. Hebe,—from *Guido.*
77. Landscape. A highly finished and admirable specimen of the master, - - - - - *Brughet.*
78. Peter Denying his Master. A truly fine effect of artificial Chiaro Scuro. A similar painting to this, by the same hand, is in the Florentine collection, of a girl holding a candle in her hand, which is accounted inestimable. *Painted by Francis Mieris; born at Leyden, 1635, died, 1681.*
79. Still Life, Armor, etc., - - - - - *Boschart.*
80. Cleopatra's Feast. An admirable picture; the coloring brilliant, and subject well handled. Cleopatra is represented as about to dissolve the pearl.
81. Ancient Portrait.
82. Landing of Columbus, - - - - - *E. Savage.*
83. Tomb of Ferdinand and Isabella. Painted expressly for the Museum, - - - - - *Robert Jones.*
84. Head, - - - - - *Salvator Rosa.*
85. Power of Love.
86. Companion to 85.



114. Portrait of Cromwell, . . . . . *Unknown.*  
 115. Landscape, . . . . . *Doughty, 1829.*  
 116. Descent from the Cross, . . . . . *Bassano.*  
 117. Portrait of a Lady, . . . . . *Sir Peter Leley.*  
 118—119. Heads, . . . . . *Sir Godfrey Kneller.*  
 120. Christ and Disciples, at Emmaus, . . . . . *Unknown.*  
 121. Duchess d'Orleans. A very valuable and beautiful work of art, rich in coloring and truthful in execution; and also valuable for its historical recollections. The subject is well known. The gallantries of the Duke having often been the subject of dispute and reprimand, he caused this picture to be painted to show her the uselessness of her labors to reform him. *Painted by Vanloo.*  
 122. Catholic Priest, . . . . . *Unknown.*  
 123—124. Imitation of Bas-relief, . . . . . *James Kidder.*  
 125. Diana and Cupids, in the Clouds. A very beautiful and spirited sketch, by *Bouche, President of the Academy of Paris.*  
 126. Venus and Cupid, in the Clouds,—companion to 125, . . . . . *Bouche.*  
 127. Triumph of Love,—copy from *Dominichino.*  
 128. Passage of the Delaware. Size 13 by 17 feet. The finest picture ever painted in America. The principal figures are faithful portraits of Washington, Knox, Green and Morgan.

"Calm his high and noble port—  
 Calm his mighty face severe—  
 None had seen it change with doubt,  
 None had seen it pale with fear—  
 And it showed as grandly now,  
 In that wild and perilous hour,  
 Fraught with wisdom half divine,—  
 Fraught with more than mortal power.

"Steadily he sat and gazed—  
 Not a cloud upon his brow,—  
 Calmer in the banquet hall  
 Never had he been than now!  
 Yet his fate was on the cast—  
 Life! and fame! and country! all—  
 Sterner game was never played—  
 Death or freedom—win or fall!"

Dunlap, in his history of American Painters, gives the following account of this painting:

"He (Sully) was applied to by the legislature of N. Carolina for two full-length portraits of Washington. In reply, he

87. Goddess of America, . . . . *E. Savage.*
88. Dying Hercules,—copy from *S. F. B. Morse.*
89. English River Scene, . . . . *H. Reinagle.*
90. Fowls and Animals, . . . . *Cuyp.*
91. Nativity of the Saviour.
92. Portrait of Massaniello.
93. Penn's Treaty with the Indians,—copy from West,  
*E. Savage.*
94. Allegorical Picture. Subject unknown. *Painted by*  
*P. Janssens, 1754.*
95. Companion to 94, . . . . *P. Janssens, 1754.*
96. Fowls, Birds, etc. This picture has remarkable depth  
and richness of color. Its masterly handling gives it the  
stamp of great merit, . . . . *Unknown.*
97. Cybele at the mouth of Hell,—copy from *Teneirs.*
98. Landscape, . . . . *Unknown.*
99. Magdalen. An exquisite picture, . . . . “
100. Portrait of a Princess. The pearly hue of the col-  
oring of this picture is chaste and beautiful. *Painted by*  
*Sir Anthony Vandyke; born at Antwerp, 1599, died, 1641.*
101. Washington,—copy from *Stuart.*
102. Parting of Hector and Andromache, *Russian Artist.*
103. Still Life, representing Fruits, Vegetables, Wine,  
Lobsters, etc. Though subjects of still life are not  
generally very highly esteemed, yet the works of this  
artist are thought to deserve a place among those of the  
greatest masters. *Painted by John David de Heem;*  
*born at Utrecht, 1600, died, 1674.*
104. English Landscape, with Ruins, . . . *H. C. Pratt.*
105. Dead Game. A masterly, quiet picture, with great  
truth and nature, . . . . *N. Staricus.*
106. Armida and Renauld, . . . . *Unknown.*
107. Ham pointing to his Father's Nakedness, “
- 108—109. Architectural Ruins, . . . . “
110. Still Life, Fruit, Cake, etc. The coloring of this  
picture is remarkably brilliant. *Painted by Elliger, 1633.*
111. Interior, . . . . *Unknown.*
112. Distant View of Philadelphia, in 1812, *Malcolm.*
113. Indian Hunter, . . . . *H. C. Pratt.*



proposed one historical picture, in which the prominent action of the hero should be represented, and mentioned the crossing the Delaware, at Trenton. This was agreed upon. He wrote for the dimensions of the place the picture was destined to occupy; and not receiving an answer, proceeded with the work on a canvas of great dimensions; years were expended in its completion; applications for portraits almost ceased; money was borrowed to carry on the work, and when it was finished he was informed that there was no place fitted to receive it, and the picture was thrown upon his hands.

"To paint a great picture,—and this was such, both in size and subject,—the artist requires a lofty apartment, and many expensive adjuncts which may be dispensed with in the composition of smaller works. The time exhausted in studies and labor, especially when all is done by one person, as has heretofore frequently been the case in our country, probably amounts to years; and the expenses of the artist and his family, if he lives in that becoming style which his professional standing in society entitles him to, and even his interest may require, must be serious in the amount. Thus his picture costs him, without charging it with any of the capital expended on his education as an artist, some thousands of dollars, which, if paid by a purchaser, is thought a great price, although it merely suffices to pay the painter for the expense incurred while painting the work—and his talents and labor go for nothing.

"Mr. Sully had produced a fine historical picture, representing, perhaps, the most brilliant achievement of Washington, and, in many respects, the most perfect style of art. If it was an old, instead of a modern picture, the winter landscape alone would stamp it as a jewel. A small, finished study, four feet by three, painted previous to the large picture, was purchased by Sir James Wright, and is now in Edinburgh, and another, of the same size, was purchased by Col. I. Ash, of Georgetown, South Carolina."

*Painted by T. Sully, 1819.*

129. Flowers. Very beautiful and true to nature,  
*Unknown.*
- 130—131. Flower Pieces. The pencilling in these pictures is very fine, - - - *Boschart.*
132. Interior. *Of the Flemish School, and somewhat after the manner of the Metzu.*
133. Head of Archimedes, - - - *Guido Reni.*
134. English Scenery. This picture, possessing great merit, is supposed to be by *W. Mac Hendre, of Glasgow.*
135. Portrait of Adrian Hahnemann. *Painted by himself.*
136. Fisherman with his Net, - - - *C. L. Fenton.*
137. Peasants tendering offerings to Saint—much after the manner of *Salvator Rosa.*
138. Portrait of Race-Horse Eclipse, - - *A. Fisher.*
139. Europa,—after *Reubens.*
140. Coast Scene, - - - *Geo. Curtis.*
141. Merry Andrew, - - - *H. C. Pratt.*
142. Cupid stung by a Bee, - - - *Benj. West.*

143. Portrait of Madame Dulclos, a celebrated actress of the French Theatre. This picture is an excellent specimen of the celebrated master. The lights and shade are well managed and full of harmony; the expression good and natural; the drapery easy, and the flesh-color delicate and beautiful, especially that of the hands,  
*Carlo Vanloo.*
144. Winter Landscape, with Figures, etc., *Geo. Morland.*
- 145—146. Dutch Burgomaster and Wife—much in the manner of *Gerard Dow.*
147. Landscape, highly finished, - *Dutch School.*
148. Portrait, - - - *Stuart.*
149. Portrait of Jacob Perkins, the celebrated inventor of the "Steam Gun"—copied from a bust. Presented by Nathaniel Perkins, Esq.
- 150—151. Landscapes. Very masterly, *Unknown.*
152. New Wine, - - - *Jan Stein.*
153. Interior of a Lottery Office. In water colors, in the style of the celebrated Capuchin Chapel, and possessing almost equal merit. - - *James Kidder.*
- 154—155. Vegetables. Two very highly finished cabinet pictures, remarkable for truth and nature, *Unknown.*
156. St. Peter. A superb head, - *Salvator Rosa.*
157. Signers of the Declaration of Independence, and View of the Hall where it was adopted, *E. Savage.*
158. Time veiling Beauty, - *French School.*
159. Roman Charity.
160. Portrait of Madame Deshouliere. This picture has been transferred from the original canvas, *Mignard.*
- 161—162. Battle Pieces. Fine specimens of the master, - - - *Loutherbourg.*
163. Mad Woman in Chains. By *R. E. Pine.* The drawing and expression of this picture are true to nature—nature itself. It possesses all the force and startling effect of one of Caravaggio's best heads. The color has somewhat faded, yet its essential qualities remain unimpaired.
164. Burning of the Mansion of Wm. Penn. By *Jones.* A more perfectly natural representation of a midnight conflagration is seldom seen on canvas. The general effect, and Chiaro Scuro, are managed with a close observation of truth, and the minutiae and detail are equally remarkable.

165. The Reaper. A fine original, - *Unknown.*
166. Adoration, - - - - - "
167. Holy Family, - - - - - "
168. Portrait of Roubillac. A clever picture, possessing the peculiarity of having the lights artificially raised on the surface of the canvas, - *German School.*
169. Jupiter and Danæ,—copy from *Titian.*
170. St. Catharine. In this portrait, which is a very good picture, she is represented with the wheel on which she suffered martyrdom, - *Unknown.*
171. Fruit Piece. By *T. Badger.* This is a very highly finished and excellent picture, something in the style of Van Huysom. There is a truth and reality in the articles represented, seldom seen in this class of pictures.
172. Fruit, Oysters, etc. A fine picture, - *Unknown.*
173. Child and Dog. In crayon, - - - - - "
174. Ship-Yard, at South Boston, with a distant view of Boston. The perspective of this picture cannot be too much admired. Painted in 1820, by *James Kidder.*
- 175—176. Chinese Paintings, on Glass.
177. Old Man warming himself, - *H. S. Haid.*
178. Portrait of Posistroma, a Choctaw Warrior, aged 115. Painted at N. Orleans, in 1823, by *W. P. Codman.*
179. Landscape, with Figures, &c., - *Rosa de Tivoli.*
180. Dogs and Game, - - - - - *Unknown.*
181. Landscape and Figures, - - - - - *Burghem.*
182. Landscape with Figures, - - - - - "
183. Christ on the Cross. An extraordinary imitation of marble and bronze.
184. Winter Scene, - - - - - *Unknown.*
185. Swiss Scene, - - - - - "
186. Will-o'the-Wisp, - - - - - *Salmon.*
187. Flemish Landscape, with Figures, *Unknown.*
188. Portrait of Angelica Peale, - - - - - "
189. Engagement of the Constitution and Guerriere.
190. Landscape, - - - - - *Geo. Curtis.*
191. The Judgment of Solomon. An excellent copy from *Reubens*, by *Robert Cooke*, a young Boston artist, who died at Paris, in 1844.



## ENGRAVINGS

AND

### WATER COLOR AND CRAYON DRAWINGS.

---

- 201, 202, 203, 204, 205. Battles of Alexander. Engraved from paintings, by *Le Brun*.
206. Pleasant News.
207. Sleeping Innocence.
208. Telemachus relating his Adventures to Calypso. *Painted by Westall; engraved by Williamson.*
209. Telemaehus and Mentor discovered by Calypso, on the shores of her island. *Painted by Westall; engraved by E. Scriven.*
210. Pandemonium. *Painted and engraved by J. Martin.*
211. Satan in Council. “ “ “
212. The Doctors of the Church. *Painted by Guido Reni; engraved by W. B. Sharp.*
213. The Modelling Saloon of the Imperial Royal Academy of Arts, at Vienne—containing Portraits of all the principal members of the Academy. *Painted from life, in 1770, by Frederick Quadal; engraved by Jean Jacobi.*
214. Joshua commanding the Sun to stand still. *Painted by John Martin; engraved by Jazet.*
215. Wisdom. *Painted by J. F. Rigand, R. A.; engraved by J. R. Simon.*
216. Innocence. do. do. do.
217. The Boquet. *Painted by M. Gerard; engraved by H. Gerard.*
- 218—219. Illustrations of Joseph Andrews.
220. Portrait of Washington Irving. *Painted by G. Stuart Newton.*

221. Cataline Conspirators. *Painted by Salvator Rosa ; engraved by Francis Rainaldi, 1798.*
222. Chryseis restored to her Father. *Drawn by G. B. Cipriani ; engraved by F. Bartolozzi, 1786.*
223. *Drawn and engraved as last, 1786.*
224. Venus attired by the Graces. *Drawn by Angelica Kauffman ; engraved by F. Bartolozzi.*
225. Shepherd's Meal. *Painted by George Morland ; engraved by J. R. Smith.*
226. Portrait of Lord Heathfield. *Painted by A. Poggi ; engraved by F. Bartolozzi.*
227. The Wolf and the Lamb. *Painted by W. Mulready, R. A. ; engraved by J. H. Robinson.*
228. The Crucifixion. *A rare and grand engraving, after Reubens.*
229. Fidelia. *Drawn by Westall ; engraved by S. Schiavonetti.*
230. Guinea Pigs. *Painted by George Morland ; engraved by J. R. Levilly.*
231. Resurrection of a Pious Family from the Tomb, at the last day. *Drawn by Rev. W. Peters ; engraved by F. Bartolozzi.*
232. Washington's Farewell Address. *Drawn by Charles N. Parker ; engraved by Charles Toppan.*
233. View of Washington. *Drawn by G. Beck ; engraved by T. Cartwright.*
234. Portrait of Kleber. *Painted by A. Boilly ; engraved by P. M. Alix.*
235. Penn Tree, at Philadelphia. *Drawn by J. Beck ; engraved by S. Cartwright.*
236. Happy Village. *Drawn and engraved by J. R. Sherwin.*
237. Deserted Village.   do.           do.           do.
238. Family of Benj. West. *From a picture by himself.*
239. Saturday Evening. *Painted by W. R. Brigg ; engraved by H. Nutter.*
240. Saturday Morning. *Painted by W. R. Brigg ; engraved by T. Burke.*
241. Merry Wives of Windsor,—the celebrated "Satin Engraving," so named from its fidelity to nature,—*Drawn by Rev. W. Peters ; engraved by Robert Thew.*

242. Adam bearing the Murdered Body of Abel. *Painted by H. Singleton; engraved by James Godby.*
243. Departure of Cain. *Painted by H. Singleton; engraved by James Godby.*
244. Penelope and Ulysses. *Painted by Lebarbico, 1789; engraved by Avril.*
245. Lodge of Flemish Freemasons. *Painted by Ten-eirs; engraved by Lepicie.*
- 246, 247, 248, 249, 250, 251. Hogarth's Marriage a la mode; original edition.
- 252 to 272. Foreign Costumes. In water colors.
273. Stoning of St. Stephen. *Painted by West.*
274. Moses receiving the Commandments. do. do.
275. Portrait of Robert Dundas. *Painted by H. Raeburn; engraved by Wm. Sharp.*
276. Portrait of Benj. Franklin. *Painted by D. Martin; engraved by E. Savage.*
277. The Dutch Girl. *Painted by G. S. Newton; engraved by George T. Doo.*
- 278, 279, 280, 281, 282. The Senses. *Painted by De-bufe.*
283. Water-color Drawing, by Robert Jones.
284. "Looking In." *Painted by H. P. Parker; engraved by W. O. Geller.*
285. "Looking Out." *Painted by H. P. Parker; engraved by W. O. Geller.*
286. The Shepherdess. *Drawn and engraved by T. Cheesman.*
288. Portrait of Franklin. *Painted by Vanloo; engraved by P. M. Alix.*
289. Portrait of Marat. *Painted by Garnery; engraved by P. M. Alix.*
290. Original Letter of Washington.
292. The Amateur. *Painted by Gerard Dow; engraved by Alix.*
293. Portrait. *Painted by Rembrandt; engraved by Graham.*
294. Portrait of Hogarth,—*Painted by himself; engraved by B. Smith.*
295. Nature.



296. Prodigal Son in company with Swine. *Painted by Salvator Rosa ; engraved by Revenet.*
297. Prodigal Son's Return. *Painted by Salvator Rosa ; engraved by Revenet.*
298. Storming of Seringapatam. An exceedingly rare and valuable engraving of a very remarkable picture ; the artist, at the time he painted it, being only 22 years of age, and, though it contained nearly 700 figures as large as life, it was finished in *ten weeks* ; nor did it bear any marks of haste, it being, both in composition and coloring, a work of high merit. *Painted by Sir Robert Ker Porter ; engraved by John Vendramini.*
299. Soldiers of Fortune.
301. Flemish Fritters. *Painted by Dietricy ; engraved by Wille.*
302. Madame Vestris, Miss P. Glover, Mr. Williams and Mr. Liston. *Painted by G. Clint ; engraved by Thomas Lupton.*
303. Little Gourmands.
304. Mr. Matthews, in four Characters, and Portrait of himself. *Painted by G. H. Harlow ; engraved by H. Meyer.*
305. Death of Gen. Wolfe. *Painted by B. West ; engraved by Wm. Wollet.*
306. Lafayette. *Painted by A. Scheffer ; engraved by Lereux, 1824.*
307. Washington. *Painted by Stuart ; engraved by T. Kelley.*
308. "A Finger in the Pie." *Landseer.*
309. "A Race, a Race." do.
310. Edward Bright, the "Fat Man."
311. Battle of Alexandria.
312. Democritus. *Painted by Reubens.*
313. Horace. do. do.
314. Hippocrates. do. do.
315. Seneca. do. do.
316. Heraclitus. do. do.
317. Galen. do. do.
318. Battle of the Boyne. *Painted by B. West ; engraved by J. Hall.*

319. Nativity of Bacchus. *Painted by Boulogne; engraved by Mariage.*
320. Boar Hunting. *Painted by Snyders; engraved by G. Smith.*
321. Rescue of Brooke Watson from a Shark, in the harbor of Havana. *Painted by J. S. Copley; engraved by V. Green.*
322. Declaration of Independence. *Painted by J. Trumbull; engraved by A. B. Durand.*
323. Illustration of Macbeth. *Painted by Fuselli; engraved by Caldwell.*
324. The Dead Soldier. *Painted by J. Wright; engraved by J. Heath.*
325. Alfred the Great, dividing his Loaf with the Pilgrim. *Painted by B. West; engraved by W. Sharp.*
326. Immortality of Garrick. *Painted by G. Carter; engraved by J. Caldwell.*
327. Aurora. *Painted by Guido Reni; engraved by Raphael Morghen.*
328. Sketch. Water-color.
329. Sketch. Water color.
330. Comic Drawing. Water color. *By Bellangé.*
331. Sandwich Island Girl. *Painted on Glass.*
332. Alexander.
333. Napoleon.
334. Peter the Great.
335. Wreckers at Work. In water colors, by *R. Jones.*
336. Old English Bridge. In water colors, by *R. Jones.*

## STATUARY.

---

### FULL-LENGTHS AND BUSTS.

---

#### FULL-LENGTHS.

VENUS DE MEDICI, in marble, . . . . . *Canova.*

"So stands the Statue that enchants the world.  
 So lending tries to veil the matchless boast,  
 The mingled beauties of exulting Greece."  
*Vide Thompson's Summer, line 1346.*

Young Grecian.

Venus at the Bath.

Venus at the Sea-Shore.

"Dancing Girl," . . . . . *Canova.*

#### BUSTS.

Washington, . . . . . *Houdon.*

Lafayette.

Walter Scott, . . . . . *Chantrey.*

Daniel Webster, . . . . . *S. V. Clevinger.*

Henry Clay, . . . . . "

Van Buren, . . . . . "

Gov. Seward, . . . . . *J. P. Frankensline.*

Franklin, . . . . . *Houdon.*

Voltaire, . . . . . "

Hamilton, . . . . . *Carrachi.*

Jackson, . . . . . *Earle.*

Spurzheim.—*From a cast after death.*

H. J. Finn, . . . . . *Dexter*



Charles Dickens,—“Boz,” . . . . . *Dexter.*  
 Ellen Tree, . . . . . “  
 John Locke.  
 Blucher.  
 Bonaparte.  
 T. Burgess.—*From an actual cast.*  
 Byron.  
 Marcus Aurelius.  
 Shakspeare.  
 Samuel Adams.  
 Listening Slave.  
 Bacchus.  
 Apollo Belvidere.  
 Pope.  
 Dr. Warren.—*From an actual cast.*  
 Decision.  
 Mourning.  
 Venus.  
 Antique Vase.  
 Laocoon.  
 Mirth.  
 Victoria.  
 Lord Nelson.  
 Louis XVI.  
 Alexander.  
 Maria Louisa.  
 Homer.  
 John Adams.  
 Milton.  
 Telemachus and Mentor.  
 Cupid and Psyche.

## PORTRAITS.

MOSTLY ORIGINALS, AND COPIES FROM STUART, COPLEY, &C.

---

Gov. Winthrop.	Chancellor Livingston.
“ Leverett.	Robert Morris.
“ Endicott.	R. T. Paine.
“ Bradstreet.	Gov. King, of Maine.
“ Sullivan.	Paul Jones.
“ Burnett.	Gen. Miller.
“ Boyden.	“ Brown.
“ Bowdoin.	Doct. Jeffries.
“ Strong.	“ White.
Washington.	“ Hazlitt.
Thomas Jefferson.	Charles Carroll.
John Adams.	Gen. Ward.
James Madison.	Rev. Mr. Miller.
John Q. Adams.	“ Mr. Holly.
Henry Clay.	“ Dr. Huntington.
Gen. Mattoon.	“ Dr. Cooper.
“ Hull.	“ Mr. Buckminster.
Com. McDonough.	“ Dr. Baldwin.
Timothy Pickering.	“ Mr. Winchell.
Wm. Smith.	“ Dr. Griffin.
David Humphrey.	“ Mr. Frothingham.
Benj. Rush.	“ Mr. Ballou.
Master Tileston.	“ Dr. Lathrop.
J. C. Calhoun.	“ Mr. Dean.
Gen. Warren.	“ Dr. Stillman.
Gov. Hancock.	Americus.
Samuel Adams.	Columbus.

THE  
BOSTON MUSEUM  
AND  
GALLERY OF FINE ARTS,

Was established by the present proprietors, and opened to the public for the first time, on the 14th of June, 1841. To those who have not visited the institution, the following brief sketch may not be uninteresting :

The premises consist of two magnificent, well-lighted, airy and spacious halls. Around the lower or principal hall of cabinets is a broad and commodious gallery, supported by a collonade of square pillars, and bearing another collonade of round pillars, which reach to the ceiling. In the centre of this hall is the great Egyptian Giraffe, "looming up like a light-house," a Medician Venus, in marble, by Canova, and a recumbent statue of Venus at the sea-shore, and at the upper end, Sully's splendid painting of Washington, crossing the Delaware, of immense size, said to be the finest picture ever painted in America.

At the sides of the hall, between the pillars, are a series of alcoves, in which are spacious glass cases, containing rich and beautiful specimens of the beast, bird, fish and reptile tribes ; Indian implements, relics, &c. ; utensils excavated from Herculaneum and Pompeii, and numerous other articles of much interest, arranged and labelled in the most convenient manner for exhibition. The front of the gallery is adorned with a large number of Portraits



of distinguished men of the present and former times, framed in a rich and uniform style, with a neatly lettered name beneath each. At the lower extremity of this hall, over the main entrance, is a spacious and elevated orchestra, and at each of the upper corners an easy winding staircase leads to the gallery, which is broad and commodious—affording room for seats, or a promenade for the company.

From the vestibule of the gallery, two broad and well lighted staircases, adorned with large and valuable paintings, lead to the Picture Gallery above, which is entered by three wide door-ways, furnishing the most convenient and ready means of ingress and egress for large crowds of people. The floor of the Gallery descends towards the stage at the lower end, for the convenience of remote spectators, and is covered with settees, handsomely cushioned, and capable of seating upwards of 1000 persons. The stage, with its chaste proscenium and gorgeous Damask curtain, is plainly visible from every seat in the room. The walls are adorned with rich paintings, and the ceiling, as that of the hall below, is divided into compartments, and lighted from windows through the roof. In this room concerts or other entertainments are given every evening, free of *extra charge* to visitors. Surmounting the building is a spacious observatory, which commands an entire view of the harbor and islands, and of the adjoining country.

---

THE FOLLOWING LIST CONTAINS AN ENUMERATION OF SOME OF THE MOST VALUABLE AND CURIOUS ARTICLES OF THE COLLECTION.

CABINET 1.—The curious *Ornithoryncus*, half bird and half quadruped; eight different species of the “Bird of Paradise,” and upwards of twenty of Humming Birds; the diminutive “Mouse Deer;” the rare “Cock of the

Rock ;" the Lyre Bird, with its beautiful lyre-shaped train, and an immense variety of rich and beautiful East India and South American Birds.

CABINET 2.—A fine specimen of the *Gemsbok*, from Africa—the only one in the country ; Game Fowl and young, and a variety of brilliant African and European Birds.

CABINET 3.—The Zebra ; Long-Eared Goat, from Egypt ; male and female Opposum and Young, and a variety of Birds.

CABINET 4.—Fine specimens of Peacock and Peahen ; male and female Skunk ; Flamingo ; Rollers, etc. etc.

CABINET 5.—Argus Pheasant, male and female ; fine specimen of the Congar, or American Panther ; American and English Game Birds ; Wood-peckers ; Bee-Eaters, etc.

CABINET 6.—Black, or American Bear ; Lynx ; Prairie Wolf ; Game Cocks ; Guinea Fowl ; Turkey Buzzard ; Scarlet Ibis ; Heath Hen, or Grouse ; White, or Albino ; Black Bird, Swallow and Robin, &c. &c.

CABINET 7.—Splendid specimens of Bald Eagle ; Wild Turkeys ; Wild Geese ; Black, Red, and Common Grouse ; Pheasants, etc. etc.

CABINET 8.—Gnu, or Horned Horse ; Black, or Silvery Fox ; Otter ; Fisher ; American or Canada Porcupines ; Anaconda ; Crowned Crane ; Macaws ; Cockatoos ; Parrots, and Parroquets.

CABINET 9.—Curious specimen of Red Deer, with *palmated* horns ; immense Serpent ; male and female Partridge, with Young, and a variety of other Birds, in pairs, with Young, Nests, Eggs, &c. &c.

CABINET 10.—Mammoth Birds ; the Adjutant ; Brown and White Albatross ; Penguins ; Cerlew ; Auks ; Gannets ; Cormorants ; Cranes ; Herons ; Bitterns ; Gulls, &c.

CABINET 11.—Hunting Leopards ; Chimpanzie, or Orang Outang ; Kangaroos ; Sloth and Young ; Wolves ; Foxes ; Monkeys ; Turtles ; Serpents, &c.

CABINET 12.—Fine specimen of Caribou, or American Elk ; Domestic Animals, etc.

CABINET 13.—American Red Deer ; Eagles ; Hawks ; Owls, etc., including a fine and rare specimen of the great Cinereous Owl.

CABINET 14.—Immense variety of Sea Birds ; Ducks ; Geese ; Loons ; Coot ; Plover, etc., with fine specimens of Summer and Harlequin Ducks ; the English White Swan and American Swan.

CABINETS 15 and 16.—Contain a variety of rich South Sea Island and Chinese Shells.

CABINET 17.—Model of the U. S. ship *Ohio* ; ship *Narraganset*, of Boston ; Barks ; Brigs ; Clippers ; Race Boats, etc.

CABINET 18.—Skeletons of a Horse, Ram, Eagle, Serpents, Cat, Hen, &c.

CABINET 19.—Enormous Black Moose ; Woodchuck and Young ; Albino Fawn ; Cross Fox, &c. &c.

CABINET 20.—Rinoceros ; Porcupines ; Hedgehogs ; Alligators ; Guannas ; Turtles ; Marmots, etc. etc.

CABINET 21.—Enormous Sea Turtle ; Man-eater Shark Rare Hooded Seal ; Fur Seal, &c.

CABINET 22.—An almost endless variety of Indian Spears ; Paddles ; Cloths ; Dresses ; Cooking Utensils ; Models of Canoes, etc.

CABINET 31.—Figure of George Frederick Cooke, as Sir Pertinax McSycophant, in the dress actually worn by him in that character.

CABINET 32.—Indian Bows and Arrows, and poisoned Spears.

CABINET 33.—Emperor and Empress of China.

CABINET 34.—Cloths and Indian Ornaments.

CABINET 35.—Ancient Swords and Weapons of War.

CABINET 36.—Rare and beautiful Corals, etc.

CABINET 37.—Minerals.

CABINET 38.—Very ancient Bible ; curious Spanish Gun ; Antiquities ; Continental Money ; Revolutionary Buttons ; Relics, etc. etc.

CABINET 39.—Fossils ; Petrifications ; Household Utensils excavated from Herculaneum and Pompeii, etc. etc.



CABINET 40.—Indian Ornaments ; Pipes ; Belts ; Wampum, etc.

CABINET 41.—African, South Sea Island, New Zealand and other Indian Curiosities—Bracelets ; Neck, Nose, Ear and Arm Ornaments.

CABINETS 42 and 43.—Preservations in spirits of several hundred Reptiles and Fish.

CABINET 44.—Indian Fishing and Sporting Implements, Ornaments, etc.

CABINET 45.—Varieties of preserved Fish, including specimens of the Dolphin, Tunny, Parrot Fish, Weathercock, Hognose, Porpoise, Electric Eel, &c.

CABINET 46.—Teeth ; Skulls ; curious Bones ; Relics, etc.

CABINET 47.—Rare and curious Shoes from all parts of the world.

CABINET 48.—Model of a Guillotin ; exotic Fruit, in preservation ; Curiosities, etc. etc.

CABINET 49.—Knife of a Guillotin ; ancient Spears and Shields ; Curious Guns ; Fire-locks ; Chain-Mail, &c.

CABINET 50.—Interesting and curious collection of heathen Gods, Idols, &c.

CABINETS 51 and 52.—South Sea Shells, including a specimen of the Paper Nautilus.

CABINET 53.—Savage Ornaments ; Caps ; Belts ; Helmets and Relics.

CABINET 54 and 55.—Pipes, Dresses, Wampum, Bows and Arrows, Pouches, Ornaments, &c., of the North American Indians.

CABINET 56.—Great variety of enormous Horns, etc.

CABINET 57.—Bones ; Skulls ; Jaws ; Shells, etc. etc.

CABINET 58.—Male and Female Egyptian Mummies.



0 1132 0121824 6

Museum of Fine Arts, Boston

**BOSTON MUSEUM**  
AND  
**GALLERY OF FINE ARTS.**

---

**THIS INSTITUTION,**  
WHICH CONTAINS MANY THOUSAND SPECIMENS OF  
**Birds, Quadrupeds, Reptiles, Insects, Shells,**  
**Minerals, Fossils, Curiosities, &c.**

IN ADDITION TO THE VAST COLLECTION OF  
**PAINTINGS, ENGRAVINGS,**  
AND  
**STATUARY.**

Is open every day, (Sundays excepted,) from 8 o'clock, A. M.  
to 10, P. M.

---

IN THE EVENING,  
**A CONCERT OR OTHER ENTERTAINMENT**

Is given in the Picture Gallery, free of charge.

---

*Admission to the whole, 25 cents.*

---

An experienced TAXYDERMIST is engaged at the Museum, and persons having pet Birds or Quadrupeds they wish preserved, can have them put up in the best manner at a moderate price.